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9; *Norm.* 16. 3: *Swa swiððe he lufode ða headeor swilce he wære heora fæder.*

VII. *Purlamb*, n., 'wether-lamb.' *Ex.* 12.5: *Ðæt lamb sceal bion anwintre purlamb clæne and unwemme: erit agnus absque mascula, masculus, anniculus.*¹

An excellent bibliography of OE. texts and auxiliary helps adds greatly to the value of the work. A German, and possibly a Latin, index would be helpful for reference.

The monograph is in no sense a popular work. The subject is treated chiefly from the philological standpoint, and consequently its strongest appeal is to the student of language. Yet incidentally it makes a few contributions to zoology, and throws side-lights on the life and customs of the OE. period.

Investigators who treat a subject thus exhaustively bring to light the errors of early lexicographers, help to free the language of its burden of spurious forms and meanings, and greatly lessen the labors of those who follow after. Jordan's monograph is in the main a careful and scholarly piece of work, and constitutes a real addition to our knowledge of the OE. vocabulary.

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MAX PLESSOW: *Geschichte der Fabeldichtung in England bis zu John Gay (1726). Nebst Neu-druck von Bullokar's "Fables of Æsop," 1585, "Booke at Large" 1580, "Bref Grammar for English" 1586, und "Pamphlet for Grammar" 1586. Berlin: Mayer und Müller, 1906. 8vo., clii and 392 pp. (Palæstra: Untersuchungen und Texte aus der deutschen und englischen Philologie, LII.)*

As the title implies, the present monograph is a study of fable literature in England from the earliest period to John Gay. The author, in

¹The OE. form of the word 'hog' has only recently been discovered. Professor Skeat writes Dr. H. L. Hargrove in November, 1902: 'The A. S. gen. plur. *hogga*, "of hoggs," occurs twice in a scrap picked out of an old binding only last week. It is perfectly genuine, and before 1066.'—Professor A. S. Cook.

making a list of fable collections prior to Gay, found that a certain collection of Æsop's fables, that of William Bullokar, could not be obtained on the Continent. A trip to England was the result, and the determination on the part of the author to give the world a new edition of this work.

The monograph, therefore, is divided into two parts. The first part is devoted to a study of fable literature in England down to John Gay. In the second part is the text of Bullokar's "Fables of Æsop," his "Booke at Large," his "Bref Grammar for English" and his "Pamphlet for Grammar."

In the first part the subject-matter is divided according to periods, the principal of which are: (1) Fable Literature of the Normans and Anglo-Saxons; and (2) Latin Fable Literature in England during the Twelfth, Thirteenth and Fourteenth Centuries. Several pages are devoted also to the fable literature of Scotland. By the word fable we are to understand exclusively animal tales with a moral application.

The remarkable growth and popularity of fable literature in England, especially in the Latin language, during the thirteenth and the early part of the fourteenth century is emphasized by Dr. Plessow.

The fables of Marie de France and Odo of Cherington were especially well known, and must have been freely copied and imitated. Marie would naturally be very popular among her fellow-countrymen, and they were not few, in England. This seems also to have been true for the Anglo-Norman Nicole Bozon (c. 1300), who inserted fables in his sermons. Bozon was dependent for the greater part of his fables, not on Odo (as Dr. Plessow asserts), but on Marie, or at least, the Alfred-Marie tradition as opposed to the Romulus-Odo tradition.¹

Attention is called to the fact that in Bozon's fables several English words and even whole sentences are employed. This leads to the mooted question of a lost English Romulus. Dr. Plessow, however, throws no new light upon this subject.

¹Cf. *A Comparative Study of the Æsopic Fable in Nicole Bozon* (Johns Hopkins Dissertation), Philip W. Harry, 1903. (*University Studies*, University of Cincinnati, Series II, Vol. I, No. 2, March-April, 1905.)

A short chapter is devoted to the Scottish fabulists, and a study of Henryson's fables convinces the author of the present work that Henryson's dependence on Lydgate (who it should be remembered principally follows Marie) appears to be greater than generally supposed. Caxton's influence upon Henryson is also to be noted.

Caxton's two books, *Reynard the Foxe* (1481) and *Fables of Æsop* (1484) show their imprint on later writers of every genre. Æsop was the popular author of the day: his fables were translated for the school-children; they were made use of in political debates and quarrels; they even invaded the stage. Dr. Plessow has pointed out the great popularity of the fable with all classes of writers during the times, especially, of Chaucer and Shakespeare. He has gone through an immense amount of material and collected the "stray" fables found interwoven with subjects of a different character.

Bullokar's "*Æsop's Fables*" appeared in 1585. They were translated by him from the Latin, but he tells us that he mislaid his Latin copy after he had finished his work and was consequently unable to say what edition he had used, though he thought as near as he could "ges of" that it was the edition of Thomas Marsh, London, 1580. By reason of some variations in Bullokar's translation, Dr. Plessow holds the opinion, however, that his original was rather the edition of Wynkyn de Worde (1535) and that the edition of Thomas Marsh is from the same source. Wynkyn de Worde's "*Æsop*" is in turn dependent on the Venice edition of 1534.

Bullokar has in his collection 131 "proper" fables of Æsop, 8 gathered out of divers authors, 95 from Abstemius, 33 from Valla, 99 from Rimicius, and 11 from Poggius. Bullokar's translation did not seem to enjoy any special popularity. His phonetic script (in which the fables were written) was doubtless a hinderance. The edition used by Dr. Plessow is in the British Museum, but there are also other editions of 1621 and 1647.

The fable in England, even more so than in France, frequently becomes satire, and generally political satire, rather than moral. The fables of Gay are of this kind. He attacks the ministers and parliament. The influence of La Fontaine

upon Gay is apparent despite his striving after originality. In true German fashion our author makes a careful study of Gay's style, composition, verse and rhyme.

Bullokar wrote his fables "in true ortography with grammar notes." He wished to show his countrymen how false their orthography was at that time and how they must write well. The fact that he selected fables speaks well for their popularity in all circles.

Bullokar was indeed a phonetist. He was convinced that twenty-four letters were not sufficient to picture "Inglish speech," which, according to him, needs forty letters. At that time, many of his countrymen thought, so he complained, that he wanted "to change English speech altogether."

Accompanying the fables are some "short sentences of the Wys Cato," also translated by Bullokar from the Latin. They are in verse and still in "tru ortography." His "Bref Grammar," which was an abstract of his "Grammar at larg," has the distinction of being perhaps the first English grammar ever written.

The chief interest to us to-day in these works of Bullokar (outside of his Fables) lies in the fact that they show that in the sixteenth century there were quarrels concerning the orthography of English speech, and that educators concerned themselves with providing some "remedie" as they are doing to-day. But, on the other hand, a close study of the phonetic script might reveal the fact that certain words at that period had a different pronunciation from what is generally suspected to-day.

Dr. Plessow has given us a careful outline of fable literature in England down to the first quarter of the eighteenth century. His work abounds in information and suggestion that could only be acquired by wide reading and studious effort. A plentiful supply of welcome information on fable literature in England, but more especially that of the later period, has been unearthed by him.

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